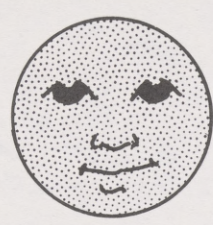
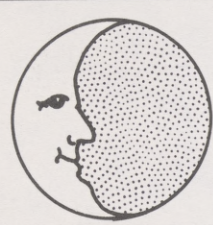
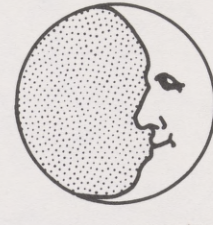


# CANYON CINEMA



## NOV. & DEC.



### NOVEMBER 7 Two Man Show of BOB NELSON & MIKE HENDERSON

This is a tribute to their on and off collaborative efforts. Some of the films have been made individually, others in collaboration; many are premiering. From Mike Henderson and the maker of "THE GREAT BLONDINO" and "BLEU SHOT"; Bob Nelson "Robert Nelson has for many years been a leading figure in the West Coast experimental film movement. His films, many of them revealing the human condition as simultaneously serious and silly, have exerted a major influence among the most recent generation of experimental filmmakers." 4th Yale Film Festival "About The Judges".

- WORDLY WOMEN 5 1/2 min. collab  
HOT LEATHERETTE 5 min. 1967 by Bob Nelson  
DUFUS 8 min. 1969 by Mike Henderson  
DEEPWESTERN 8 min. 1974 collaboration plus William Wiley and William Geis  
PLASTIC HAIRCUT 15 min. 1963 by Bob Nelson and William Wiley  
LAST SUPPER new version, 7 min. 1968 by Mike Henderson  
MOTHERS' DAY 13 min. 1969 by Mike Henderson  
KING DAVID 16 min. 1970 collaboration  
REST IN PEACE 8 min. 1974 by Bob Nelson  
TOTAL SHOW 95 1/2 min.

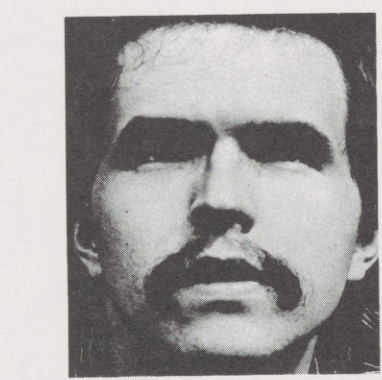


Bob Nelson & Mike Henderson

### NOVEMBER 14

#### James Broughton

From first film, MOTHER'S DAY, to his last, TESTAMENT, just completed PREMIER SHOWING. The celebrated "Dean of the West Coast avant-garde" will be present. "You have here one of the great filmmakers of all time which James who has made some films, which do not exactly meet up to my principles, but I really respect them more than anything else. And it depends where you must state your energy; I mean, it may be so that... I don't say that to flatter. I never expressed my opinion and dimly being proud to draw such a picture. So, where you can put enough energy in what really interests you; you may be interested in some kind of image which then really is something you have never seen, you see... and that's already very, very rare! To state my view of James films; my favorite film is his MOTHER'S DAY. And here when I saw it first; it gave me an optical word which I had not seen before..." Peter Kubelka at a SFAI seminar, Oct. 14, 1974.



Stan Brakage

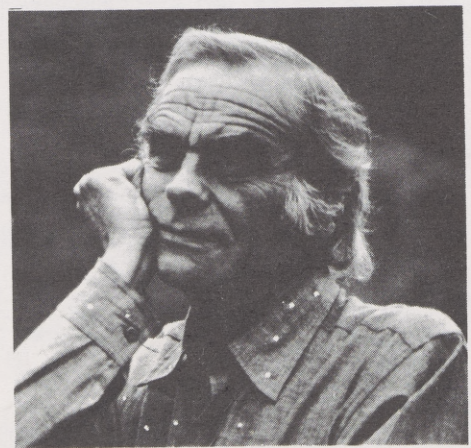
### NOVEMBER 21 Stan Brakage

The filmmaker will be present. premiering an all new film package. "One has first the sense of these two men as masters, as artists who invent strategies, vocabularies, syntactical and grammatical forms for film, and as men whose innovative functions and special intensity of energy are radical, defining of the medium itself for their contemporaries. One sees, as well, that they share a common function, through a conjunction of praxis and theory, to define those possibilities and to determine the arenas of discourse and of action. In so doing, they force the very best of their contemporaries to define themselves, in work and discourse, in relation to them. You may, then, view Eisenstein and Brakage negatively, postpone judgement, recommend reflection, but you cannot, I will claim, avoid situating yourself in relation to them". Annette Michelson, Art Form Jan. '73

- AQUARIEN 5 min.  
HYMN TO HER 2 1/2 min.  
SKEIN 5 min.  
SOL 4 min.  
STAR GARDEN 22 min.  
SEXUAL MEDITATION: OPEN FIELD 8 min.  
FLIGHT 5 1/2 min.  
DOMINION 4 min.  
TEXT OF LIGHT 71 min.  
CLEANCY 5 min.  
TOTAL SHOW 2 hrs. 12 min.

### NOVEMBER 28 NO SCREENING HAPPY THANKSGIVING

- "For me Broughton belongs in the Pantheon which contains Vigo, Dovshenko, Kirsanov, and Bunuel." Basil Wright.  
MOTHER'S DAY 23 min. 1948  
THE GOLDEN POSITIONS 30 min 1970  
THIS IS IT 10 min. 1971  
HIGH KUKUS 3 min. 1973  
TESTAMENT 20 min. 1974  
TOTAL SHOW 86 min.



James Broughton

### DECEMBER 5 East Coast New Avant Garde Series: Barry Gerson WEST COAST PREMIERE!

Barry Gerson emerged in the late '60s with a series of short films, each exploring a slightly different aspect of seeing. Each little film was centered around a limited, restricted theme, very rigorously structured and executed. As he progressed, his concerns grew in subtlety and complexity. In his early films, the simple physical act of seeing, or looking, seemed to be the dominant concern. He followed the movements of the eye (via cameras) around the object. He concentrated on minute changes of camera movement. Next followed the concern with forms and color. His films, seldom longer than three minutes, were focused on a limited image area, such as the window, or just an edge of the window, studying the changes in form, composition, and color. In the three films shown at Millennium, Gerson masterfully and brilliantly demonstrated his artistry. His forms are varied, his style is clear and sure, his techniques are complex, his content is magic. These works are among the most interesting in the current American cinema". Jonas Mekas, Village Voice

### DECEMBER 12 Overlooked Gems From The Ann Arbor Film Festival (Part 1)

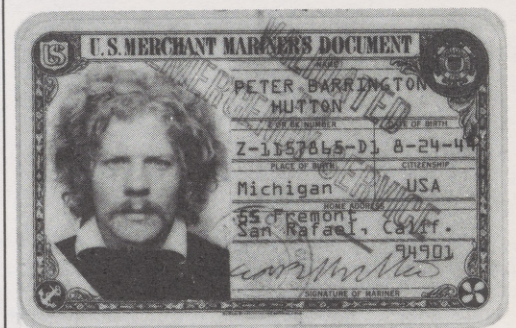
- From over 325 films entered at this year's 12th Annual Ann Arbor Film Festival, just 44 were selected for the official tour (shown at the Cinematheque last June). These two programs (Part 2 coming January 9th) are a sampling of some of the fantastic and incredible work that did not get the recognition it deserved.  
3000 YEARS & LIFE by Randall Conrad 45 min.  
Documentary of a prisoner's union and how it ran the prison (at Walpole, Mass.) when the guards went on strike.  
MOON'S POOL by Gunvor Nelson. 15 min.  
"A masterful and lyrical use of the film medium to portray the search for identity and resolution of self" Freude  
CAT WALK FOR KATY BY Stan Lawder 5 min.  
Silent vision that can only be seen and not described.

- CUMULUS MINBUS by Virginia Giritilian 5 min.  
The erotic wish of a woman who is wondering if she's gay.  
EVOLUTION OF THE RED STAR by Adam Beckett 7 min.  
Unique animation with 4th dimensional speed traces.  
OZONE BURGERS TO GO by Chris Frayne 1 min.  
COLOGNE by Rafael Elortegui 9 min.  
A wino gets caught in a loop over not saving falling woman.  
POLAR ANTICS by Eve Sonneman 5 min.  
Historical Coney Island headstand.  
SO LONG STUDE by Richard See 7 1/2 min.  
About selling an old Studebaker.  
RONNIE by Curt McDowell 7 min.  
A naked hustler tells his story nonstop. A real wonder-hunk.

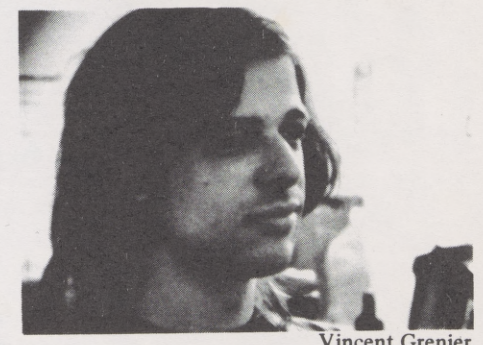
Open Screenings: Herb De Grasse's "Angry God", "Organic Vampires", "Two Films I Never Made".

- GROUP 2 16 min. 1969  
"Water", "Contemplating"  
GROUP 4 12 min. 1970  
"Beaded Light", "Resolving", "Beyond"  
GROUP 5 12 min. 1970  
"Endurance", "Remembrance", "Metamorphosis"  
SHADOW SPACE 6 min. 1793  
INVERSION 12 min. 1973  
LUMINOUS ZONE 30 min. 1973

### DECEMBER 19 Two Man Show Of PETER HUTTON & VINCENT GRENIER



AN ALL NEW FILM PROGRAM  
The mariner/filmmaker Peter Hutton (1st prize winner at the 4th Yale Film Festival 1972 with "July 1971 in San Francisco, living at Beach street...") comes back after his long journey (two years) to South East Asia, via New York, with two new films:  
NEW YORK NEAR SLEEP 8 min.  
Title still to be decided, about 35 min.  
And a very recently started work in progress.  
His films are very genuine and warm diaries attaching themselves to very particular and concentrated moments, phenomenons, such as light rays sliding between the wall panels of a barn, or uncovering unexpected objects aboard a ship; the moving bottom of a pond behind the solid floor of a raft; his unintentionally provocative presence as a visiting stranger with a camera; or just landscapes, places, people he lived with... A series of silent shots. No camera movement, or very little. No unnecessary, superfluous, or "delicate" sensibilities. Very down to earth, very clear, very good feeling. The clarity of the mind, the clarity of the camera, the clarity of thought, ... Jonas Mekas Village Voice  
ALSO PREMIERING AT CANYON: two films by VINCENT GRENIER:



Vincent Grenier

- SHUT UP BARBIE 14 min.  
WINDOW WIND CHIMES 28 min.  
"Autobiographical, mostly synch-sound work about Ann, me, and our flat, using in counterpoint, acted reconstitutions and "cinema direct" type performances. The acted reconstitutions came about one day as I decided, after certain restless conversations between us, to record them in trying to memorize and write down all words, movements and impressions that had happened." Vincent Grenier

### DECEMBER 26 NO SCREENING

THURSDAYS 8:30 PM AT THE SAN FRANCISCO ART INSTITUTE 800 CHESTNUT STREET  
Free Coffee Open Screenings For Information Call 332-1514

program by Vincent Grenier except for Dec. 12's "Overlooked Gems from Ann Arbor", by Doug Wendt